

# The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, JANUARY 25, 1868.

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5d. Stamped.

## THEATRE-ROYAL, COVENT GARDEN. UNDER THE SOLE MANAGEMENT OF MR. JOHN RUSSELL.

MONDAY NEXT, and during the week, the Laughable Farce,  
"THE GOOSE WITH THE GOLDEN EGGS."

After which the Grand Comic Christmas Pantomime, entitled  
"THE BABES IN THE WOOD;"

OR,  
HARLEQUIN ROBIN HOOD AND HIS MERRY MEN.

Characters by Messrs. J. Clarke, J. D. Stoyte, Lingham, Fred. Payne, and W. H. Payne; Mesdames Amy Sheridan, Harris, Nelly Harris, Florence Eveleigh, and M. Marshall. Harlequin, Mr. Fred. Payne; Columbine, Mdlle. Esta; Pantaloon, Mr. Paul Herring; and Clown, Mr. Harry Payne.

Commence at Seven, and terminate at Eleven.

Amphitheatre Stalls, 3s. and 2s.; Pitt, 2s. 6d.; Gallery, 1s. The Box-office is open from Ten till Five.

MORNING PERFORMANCES every WEDNESDAY and SATURDAY, at Two o'clock. Children under Twelve admitted to the Morning Performances, on payment at the doors only, at half-price.

## HER MAJESTY'S OPERA PROPERTY FUND.

THE late serious and lamentable Fire at Her Majesty's Theatre having totally destroyed the valuable Library, Properties, and Dresses, belonging to the Lessee, the Friends and Patrons of the Theatre have determined to invite Public SUBSCRIPTIONS to a Fund to replace the Property of the Lessee so destroyed, in order that he may be enabled to give Italian Opera Representations during the forthcoming season at some other establishment, and to furnish Her Majesty's Theatre when rebuilt. Subscriptions (lists of which will be published in the *Times*) will be received by the Hon. Secretary, Lieutenant-Colonel L. H. Hamilton, Army and Navy Club, Pall Mall; Messrs. Claude Scott & Co., Cavendish Square; the Bank of England (Western Branch); and Messrs. Ransom, Bouverie, & Co., Pall Mall; and by the Music-sellers—Mitchell, Sams, Bubb, Lender, and Chappell.

## CRYSTAL PALACE.—SATURDAY CONCERTS RE-COMMENCE THIS DAY.

CRYSTAL PALACE.—THIS DAY (SATURDAY).—  
THE FIRST OF THE SECOND SERIES OF SATURDAY CONCERTS AND AFTERNOON PROMENADES. Vocalists, Mdlle. Liebhart, Miss Katherine Poynts, and Signor Foli. Solo violin, Herr Pollitzer.

The celebrated Orchestra Band of the Company will play Beethoven's Symphony in A, No. 7; Auber's Overture to "Masaniello"; Schumann's "Manfred." Conductor, Mr. A. Manns. Commence at Three.

Notes.—Subscription for Stalls for the Series of Fourteen Concerts, One Guinea; Tickets for a Single Concert, Half-a-crown each, at 6, Exeter Hall, or at the Palace. Early application requisite to secure stalls for the series.

SACRED HARMONIC SOCIETY, EXETER HALL.—  
Conductor, Mr. COSTA.—FRIDAY NEXT, January 31st, HANDEL'S "ISRAEL IN EGYPT."—SUBSCRIPTION CONCERTS.—Principal Vocalists: Madame Lemmens-Sherrington, Miss R. Henderson, Madame Stanton-Dolby, Mr. Sims Reeves, Mr. M. Smith, Mr. L. Thomas, and Signor Foli. Numbered Stalls, 10s. 6d.; Reserved Seats, 5s.; at the Society's Office, No. 6, Exeter Hall.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, HARLEY Street, W.—President, Mr. BENEDICT.—Director, Herr SCHUBERTH.—SEASON 1868.—FIRST CONCERT, Tuesday, 28th January, Eight o'clock precisely. Vocalists: Mesdames Czerny, Jenny Pratt, Fanny Poole, Barry Eldon; Messrs. Agretti and Greenhill. Instrumentalists: Pianoforte, Mdlle. Alexandre and Mr. H. R. Bird; Violin, Mr. G. Braze; Violoncello, Herr Schubert. Conductors: Mr. H. R. Bird and Herr Schubert. Tickets at Messrs. Davison & Co., 244, Regent Street; and W. Czerny, 81, Regent Street.

## SCHUBERT SOCIETY.

MISS FANNY POOLE will sing Benedict's "Rock Me to Sleep;" Miss Jenny Pratt will sing "The Lady of the Lea;" and Miss Fanny Poole and Mr. Greenhill, Nicolai's favourite Duet, "One Word," in the first concert on Tuesday 28th inst.

THE QUEEN'S CONCERT ROOMS, HANOVER SQUARE.  
WILLIAM FISH, Manager; ROBERT COCKS, Proprietor.—Terms, &c., may be obtained at the Rooms; and of Messrs. ROBERT COCKS & Co., New Burlington Street, W.

## QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

UNDER THE MOST DISTINGUISHED PATRONAGE.

## SIGNOR TITO MATTEI

Has the honour to announce that he will, at the request of several of his Patrons, give

## THREE PIANOFORTE RECITALS,

THE FIRST ... .. THURSDAY, 13TH FEBRUARY,  
THE SECOND ... .. THURSDAY, 27TH FEBRUARY,  
AND  
THE THIRD ... .. THURSDAY, 12TH MARCH.

Commencing each Performance at 2.30 P.M.

Signor MATTEI, in addition to performing several of his newest and most popular Compositions, will have the honour of playing some of the Standard Works of the most distinguished Pianoforte Composers. He will be assisted by the following Artists:—

## Vocalists:

MISS ROSE HERSEE, MADAME EMMELINE COLE, and MDLLE. MELA.

VIOLIN—HERR STRAUS. CLARINET—MR. LAZARUS.

VIOLONCELLO—SIGNOR PIATTI.

CONDUCTORS—SIGNORI LI CALSI and RANDEGGER.

TICKETS OF ADMISSION.—Reserved Seats: Single Tickets, 10s. 6d.; Family Ticket (admitting Three Persons to each or any of the Recitals), 21 1s. Single Tickets (Unreserved), 6s. Which may be had of Hutchings & Romer, Music Publishers, 9, Conduit Street; Chappell & Co., New Bond Street; Mr. Mitchell, Royal Library, 33, Old Bond Street; Mr. Fish, at the Rooms; and of Signor Mattei, 13, Princes Street, Cavendish Square, W.

Just Published,

## "RIEN SANS TOI,"

SOUVENIR POUR PIANO.

PAR

LÉONIE TONEL,

Composer of "Perles et Diamans."

London: WILLIAM CZERNY, 81, Regent Street.

## MADAME CZERNY,

Soprano.

ALL APPLICATIONS RELATING TO  
CONCERT ENGAGEMENTS AND LESSONS

TO BE ADDRESSED TO

81, REGENT STREET, W.

BRIGHTON CONCERT AGENTS,  
PIANOFORTE AND MUSICSELLERS,  
LYON & HALL,  
WARWICK MANSION.

MADAME GREIFFENHAGEN begs to announce that she will give a GRAND EVENING CONCERT at her residence 10, UPPER BEDFORD PLACE, RUSSELL SQUARE, assisted by the following artists:—Vocalists: Miss Emily Muir, Miss Julia Elton, Herr Kimpel, Signor Bruni, and Herr Stepan. Instrumentalists: Signor Tito Mattei, Herr Wilhelm Ganz, Herr Janas, Mr. Lane, and Herr Lidel. Conductor, Herr Wilhelm Ganz. Tickets 10s. 6d. each, to be had of Madame Greiffenhagen, at her residence.

MISS EMILLY MUIR will sing "THE PARADISE OF LOVE," from BALFE's opera, "The Puritan's Daughter," at the Hanover Square Rooms, on the 27th inst., and "QUI LA VOCE" ("I Puritani") at Madame Greiffenhagen's Concert on the 30th.

**MR. VAN PRAAG,**

GENERAL CONCERT AGENT, &amp;c.

**BEGS** respectfully to inform Ladies and Gentlemen of the Musical Profession that he continues to undertake the management of CONCERTS, MATINEES, and SOIRÉES, also the superintendence of BALLS, BANDS, CHORUSES, etc., and to solicit their kind patronage for the present season.

Mr. VAN PRAAG flatters himself that, after his many years' experience, and the ample satisfaction he has hitherto given to the Musical Profession and the Public in general, he may be again favoured with their commands.

All communications addressed to Mr. VAN PRAAG, at 244, Regent Street, W., (Second Floor Office,) will be immediately attended to.

QUADRILLE BANDS, for Large or Small Parties, supplied on the most reasonable terms.

Mr. VAN PRAAG's connection with the largest Shipping Houses in the Wholesale Wine Trade in Bordeaux, etc., enables him to supply Private Purchasers at Wholesale Prices, and he can confidently refer to his numerous Customers for testimony to the uniform excellence of the Wines supplied by him, although the prices charged average reduction of thirty per cent. on ordinary prices.

A list of Cash Prices can be had on application.

N.B.—Mr. V. P. will, if required, attend to Entering and Clearing the Goods at Custom House; the expense of Freight, Duty, Clearing, Brokerage, etc., will average £3 10s. per Cask of 48 to 47 Gallons.

All Goods shipped on board at Bordeaux direct to London free of expense from that Port.

**A PROFESSOR** of the **ENGLISH CONCERTINA** gives LESSONS on the above Instrument at Moderate Terms. Address R., care of J. SAUNDERS & SONS, Musicians, 129, Great Portland Street, W.

**A LADY PROFESSOR** of the **PIANOFORTE** wishes to increase the number of her Pupils, and would also like to meet with a School.—"Lily," care of COCKS & Co., New Burlington Street.

**CONCERT HALL, STORE STREET, BEDFORD SQUARE.**

**"RUTH."**

**THE FIRST PERFORMANCE** in England of Mr. GEORGE TOLHURST's Oratorio, "RUTH," will take place on the Evening of **WEDNESDAY, January 29th.**

Principal Vocalists:—Miss Robertine Henderson, Madame Gliardoni, Miss Valdanes, Madame Sauerbrey, Mr. Cummings, and Mr. Lewis Thomas. A full Chorus and efficient Orchestra. Conductor, Mr. James Turner. The work will be produced under the personal superintendence of the Composer.

Admission, 2s.; Reserved Seats, 3s.; Numbered Stalls, 5s.

**MADAME SAINTON-DOLBY** begs to announce that she will give an **EVENING CONCERT** of **MODERN VOCAL MUSIC**, at **ST. JAMES'S HALL**, on **WEDNESDAY, February 6th**, when the following artists will appear:—Vocalists, Mdlle. Liebhart, Madame Patey-Whyteck, Miss Steele, Miss Elena Angèle, Madame Sainton-Dolby; Mr. W. H. Cummings, Mr. Treawny Cobham, Mr. J. G. Patey. Violin, Mons. Sainton; Pianoforte, Madame Arabella Goddard. Conductor, Mr. J. L. Hatton. A few Glee and Madrigals will be sung by the St. Cecilia Choral Society, under the direction of Mr. C. J. Hargitt. Stalls, 5s.; Balcony, 3s.; admission, 2s. and 1s. Tickets of Mr. Austin; Chappell & Co.; Keith, Prowse, & Co.; and Boosey & Co., Holles Street.

**MDLLE. MADELINE SCHILLER** regrets that circumstances prevent her **RECITAL** from taking place on Tuesday, January 28th, as previously announced. The Series will therefore **COMMENCE** on **TUESDAY EVENING, FEBRUARY 4TH.**

**MDLLE. MADELINE SCHILLER** will give a Series of **SIX PIANOFORTE RECITALS**, at the **BETHOVEN ROOMS**, Harley Street, W., on **TUESDAY EVENINGS**, Feb. 4th and 18th, March 3rd, 17th, and 31st, and April 21st. The Programmes will be selected principally from the Works of the Classical Masters, and will be varied on each occasion by Two Vocal Pieces. Tickets for the Series, One Guinea; Single Tickets, Five Shillings; to be obtained at Mr. Austin's Ticket Office, St. James's Hall, Piccadilly, W. Further particulars will be shortly announced.

**MR. JOSEPH BARNBY'S CHOIR, ST. JAMES'S HALL.**  
—**FIRST SUBSCRIPTION CONCERT** will take place on **WEDNESDAY EVENING NEXT, January 29th**, at eight o'clock. The selection will be entirely from the works of Mendelssohn, and include "Athalie" and the Reformation Symphony. Solo vocalists—Madame Lemmens-Sherrington, Miss Emily Spiller, and Miss Julia Elton. The illustrative verses will be read by Mr. Henry Marston. Conductor, Mr. Barnby. The orchestra will include the principal members of the bands of the Royal Italian Opera, Covent Garden, Her Majesty's Theatre, the Philharmonic Society, Sacred Harmonic Society, &c. Subscription to the four Concerts—Stalls, £1 1s.; Balcony, 10s. 6d.; for single concert—Stalls, 7s. 6d.; Family Tickets to admit Four, 25s.; Balcony (reserved), 5s.; Balcony (unreserved), 3s.; Area (reserved), 4s.; Area (unreserved), 2s.; Admission, 1s. Tickets may be obtained at Messrs. Novello, Ewer, & Co.'s, 1, Berners Street, and 35 Poultry; of the principal Musicians; and Austin's Ticket Office, St. James's Hall.

**HERR CARL HAUSE** has the honour to announce that the **THIRD** of his **SIX CLASSICAL and MISCELLANEOUS CONCERTS** will take place at the **QUEEN'S CONCERT ROOMS**, Hanover Square, on **THURSDAY EVENING, January 30th, 1868.**

**PROGRAMME.**—PART I.: Grand Trio, Op. 46, for Pianoforte, Violin, and Violoncello—Fesca; Ballad, with Pianoforte and Violin Obbligato (Miss Fanny Armatage)—Hause; Introduction and Polonaise Brilliant, for Pianoforte and Violoncello—Chopin. PART II.: Sonata, No. 2, for Pianoforte and Violin—Mozart; "There's not a joy the world can give" (Miss Fanny Armatage)—Hause; "Song without Words" and "Capriccio amabile"—Hause; Grand Trio, Op. 97, for Pianoforte, Violin, and Violoncello—Beethoven.

The remaining Three Concerts will take place on Thursdays, February 27th, April 23rd, and May 14th, 1868.

**A SIGNORINA LUIGIA LEALE**, Miss RANSFORD, and Mr. CHARLES STANTON, will sing BALFE's Trio, "SHE CAME TO THE VILLAGE CHURCH," on Wednesday next, at Signor Catalani's Matinée Musicale.

**MR. NORMAN MACLAGAN**, the successful new Scottish Tenor, in consequence of the great sensation created by his singing of GUGLIELMO's Ballad, "THE THREE HOMES," will repeat it at Aberdeen, 28th inst., and every night during his engagements in Scotland.

**MISS BERRY-GREENING**, who is achieving success after success in GUGLIELMO's popular Ballad, "THE LOVER AND THE BIRD," will continue singing it every night during her present Tour in the North.

**MISS EMMETT** will sing GUGLIELMO's immensely successful Ballad, "THE LOVER AND THE BIRD," at Mrs. John Macfarren's Recital, February 4th.

**TITO MATTEI'S RECITAL.**

**MISS EMMELINE COLE** will sing, at the Queen's Concert Rooms, the popular Irish song, "OH COME TO GLENGARIFF!" composed by AUGUSTUS GREVILLE, at the above Artist's Recital.

**MISS FANNY POOLE** will sing at the Beethoven Rooms on the 28th; at Westbourne Hall, February 6th and 11th; at the Alexandra Rooms, Blackheath, on the 13th.

**MISS FANNY POOLE** will sing Benedict's admired song, "ROCK ME TO SLEEP," on the 28th at the Beethoven Rooms.

**MISS EMILY SPILLER** will sing GUGLIELMO's "UNDER THE HAZEL TREE" at Belfast, on Monday, January 27th.

**MISS EMILY SPILLER** and **MR. FRANK ELMORE** will sing the admired Duet, "ONE WORD," at Gravesend, February 10th.

**MISS GRACE AGUILAR** will play ASCHER's popular Romance, "ALICE," at St. Thomas's Hall, South Hackney, for the Benefit of St. Augustine's Church, on Tuesday, January 28th.

**MISS GRACE ARMYTAGE** and **MR. H. C. SAUNDERS** will sing OFFENBACH's popular Duet from "Lischen and Fritzen," "I'M AN ALSATIAN," at Tottenham Literary Institution, on the 25th inst. (THIS DAY).

**MISS CLINTON FYNES** requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 27, Harley Street, Cavendish Square, W.

**MISS ROBERTINE HENDERSON** will sing "INTREAT ME NOT TO LEAVE THEE," in Tolhurst's "Ruth," Store Street Hall, Wednesday Evening, January 29th.

**MISS ROBERTINE HENDERSON** and **MR. WALTER BERNARD** will sing "I'M AN ALSATIAN," the popular Duet from OFFENBACH's "Lischen and Fritzen," at the Manor House, Hackney, February 5th; the Islington Institute, 6th; and Croydon Literary Institution, March 5th.

**MISS ROSE HERSEE** will sing her admired song, "A DAY TOO LATE," January 27th, Hanover Square Rooms; February 4th, The Horns, Kennington; 6th, Westbourne Hall; 10th, Myddelton Hall; and 18th, St. James's Hall.

**MISS BERRY-GREENING** and **MR. ALFRED HEMMING** will sing the admired Duet, "ONE WORD," at Guilford, February 3rd.

**MISS BERRY-GREENING** will sing the admired Variations on "CHERRY RIPE" (composed expressly for her), at Miss Agnes Greening's Concert, Guilford, February 3rd.

**MISS BERRY-GREENING** is now making her engagements as principal Soprano for Miscellaneous Concerts and the following Oratorios:—"Messiah," "Creation," "Samson," "Seasons," "Acts and Galathea," "Alexander's Feast," "Israel in Egypt," "St. Paul," "Eli," "Naaman," "Ruins of Athens," "Stabat Mater," "Saul," "Solomon," "Judas Maccabaeus." Northern Counties in January.—Address: Miss BERRY-GREENING, care of Messrs. CHAPPELL, 50, New Bond Street, London, W.

**MDLLE. MADELINE SCHILLER** is in Town for the Season. Communications to be addressed to her, care of Messrs. ASHDOWN & PARRY, 18, Hanover Square, W.

**MR. ALFRED HEMMING** will sing BALFE's new song, "WHOM BUT MAUD SHOULD I MEET," at Guilford, at Miss Agnes Greening's Concert, on Monday Evening, February 3rd.

**MR. ALFRED HEMMING** and **MISS BERRY-GREENING** will sing the admired duet, "ONE WORD," at Miss Agnes Greening's Concert, Guilford, February 3rd.

## ST. GEORGE'S OPERA-HOUSE.

Mr. German Reed, lessee and manager of the Gallery of Illustration, encouraged by success, has ventured upon higher ground. He wishes to establish in London a permanent comic opera. He believes, and so do we, that the elements for such an institution exist among us, and there is no evident reason why his idea should not be successfully carried out. He has found a theatre ready to his hands in the house built in Langham Place, by Dr. Henry Wylde, the Gresham Musical Professor, for his London Academy of Music and his New Philharmonic Concerts. He has converted the orchestra into a stage, and erected private boxes on either side the proscenium. No more was requisite to turn the concert-room into a light and commodious *salle de spectacle*—or “auditorium”—the newly accepted term, for which we have to thank Mr. Boucicault; and as boxes and stage, with all appurtenances, are so constructed as to be removable at will, ordinary musical entertainments such as those which Dr. Wylde is accustomed to offer to the public can be held in proper season under conditions to which the public has been accustomed. Although the limits of the stage are circumscribed—it being, as we are informed, Mr. Reed's intention only to present such comic operas, or operettas, as may require two, or at the most three, changes of scene—this will be no disadvantage. Nor is it a matter of small significance, the object in view taken into consideration, that the acoustic properties of St. George's Hall are rather improved than otherwise by the change.

Hurried preparation allowed for, the new undertaking of Mr. Reed may be said to give promise. His company, no doubt, might be more generally strong, but modifications and additions may be reasonably expected from one who has earned an honourable position by the tried efficiency of his management elsewhere. The circumstance that warrants fair hopes of something really good proceeding from St. George's Opera-house is the production of a new operetta entitled *The Contrabandista*, for which Mr. Arthur S. Sullivan, whose *Cox and Box*, performed last summer at the Adelphi, by amateurs, in aid of the Bennett Fund, exhibited a comic vein of rare promise, has composed the music. The piece itself, a farcical melodrama, written for the late Mr. Robson, is, we understand, the joint production of Messrs. Burnand and Montague Williams. It originally bore the title of the *Law of the Ladrones*—a more appropriate title, it must be admitted, than the one now assigned to it, seeing that brigands, not smugglers, are the prominent characters. Though the whole thing is more or less of a travesty, it has its sentimental as well as its comic side. The sentiment is shared between Rita, a young lady who has been captured by brigands, and Count Vasquez, her lover, who, disguised as a shepherd, plans her rescue. The comic element is concentrated in Mr. Grigg, an amateur photographic artist from London, who travels on foot among the Spanish mountains with the implements of his calling, and, while engaged in putting them to practical use, is entrapped by the very same brigands with whom Rita is a captive. To these must be added Inez de Roxas, Queen of the Brigands, together with San José, nicknamed “the Wolf,” and Sancho, nicknamed “the Lion,” her two most formidable chieftains. Inez is a widow, the late chief, her husband, having been recently shot; and it is the “law of the Ladrones” that when their captain—a married man *de rigueur*, we may presume—is killed, the first stranger they can lay hold of shall be made captain in his place, and espouse the widow. It is the happy lot of Mr. Grigg to be captured, appointed, and betrothed. But the brigand-widow entertains a sly preference for San José, “the Wolf,” by whose rivalry with Sancho, “the Lion,” both for the affections of the widow and the command of the troop, a large portion of the burlesque situations is suggested. A plot is hatched between Inez and San José, the upshot of which is that Sancho is to be murdered by Grigg, and Grigg to be condemned and executed for the act. The Queen will then wed San José, and “the Wolf” be elected captain of the band. They are overheard, however, by Sancho, and a conference between that worthy and Grigg ends in Sancho's escaping to inform the military, who are close on the trail of the brigands. At an opportune moment, just as Rita and Grigg are about to be sacrificed, the soldiers arrive. The brigands are seized, but, to their agreeable surprise, the officer of the guard informs them that he holds in his hand a pardon for all, on condition that they will enlist—for all, that is to say, except the captain, who is to be shot without delay. The consternation of Grigg, only a captain

of brigands as Molière's Sganarelle was a doctor of medicine—“*malgré lui*”—may be imagined. He is saved, nevertheless, by Count Vasquez, now no longer a shepherd, who assures the officer that Grigg is not a “ladrone,” but an honest gentleman; and all ends happily for every one, except for Inez de Roxas, who, being a woman, cannot enlist, and is mulcted at one and the same time of an expected husband and a company of genial and obedient robbers.

Extravagant as this may look, it answers its purpose well enough. The music it has inspired has not only the genuine comic ring, but it is always graceful, pleasing, and methodically composed. While entering thoroughly into the humour of the thing Mr. Sullivan has everywhere idealized it, so that, in his music at least, not a trace of vulgarity is to be detected. His comic songs, while real comic songs, are artistically finished all the same; and in situations that might almost have lured an ordinary composer into the region of buffoonery, he has preserved melody and symmetrical form. Thus the intrinsic charm of his work, which makes itself felt from the outset, is never weakened or imperilled. The introduction—a duet for Sancho and San José, with chorus of “Ladrones,” ushered in by a brief (too brief) orchestral prelude—at once shows that we have to do with a musician who, no matter under what aspect, must and will be, above all, musical. It is tuneful, flowing, carefully finished, and at the same time full of character—exactly, in short, what it ought to be, but what only a practised adept in his art could have made it. The next piece is a quintet, in which Inez, Rita, and the Shepherd join the personages already named—a highly effective piece of vocal part-writing, in which a certain affectation of pomposity is excellently to the purpose. Then comes an extremely pretty ballad for Rita—“The tinkling sheep-bell knells the parting day”—of which the words (though they might be more original) and the music are equally entitled to praise; and then a very telling duet for Vasquez and Rita, in the first movement of which the lover, in Shepherd's guise, tries to console the captive lady, and in the second, throwing off disguise, declares his resolution to contrive the means of her escape. Mr. Grigg now appears, with an *aria d'entrata*, as the Italians term it (“From rock to rock, with many a shock”), the burden of which is a narration of the difficulties encountered by the amateur photographer in the pursuit of his avocations among the mountains, and a vow that if he once gets safe home he will run no such risks again. The leading motive of this song is one that insensibly haunts the ear, and the composer has turned it to admirable use in other parts of the operetta where Mr. Grigg is conspicuous. The whole is instinct with humour which, though quiet, is none the less genuine. The trio that ensues, when Grigg is surprised by “the Wolf” and “the Lion,” is as tuneful and full of comic movement as the song just mentioned. The first part, with its piquant orchestral accompaniment, might have been written by Außer; and this is said without any idea of charging Mr. Sullivan with plagiarism. The situation is that where the brigands inform Grigg that he must either be their captain or be shot, concluding with an invitation on the part of the intruders to “dance the Bolero,” which the unhappy photographer is compelled to do against his will—though Mr. Sullivan, as if in consideration of the feelings of Mr. Grigg, has set the intended bolero to a waltz tune, the least original, by the way, if not the least catching, in the operetta. A real bolero, however quaint and charming, comes shortly afterwards—to which recurrence is subsequently had, in the form of an orchestral interlude. The *finale* to the first act, where Grigg is formally dubbed chief and invested with the dignity of “the Hat,” is from beginning to end capital; the dance-music, the references to the brief orchestral prelude which stands for overture, the Hymn of the Coronation Hat (“Hail to the ancient hat!”), for chorus, with solo for Grigg, a sort of parody, if there may be a parody of a parody, of “*Le sabre de mon père*,” in M. Offenbach's *Grande Duchesse de Gerolstein*—and the resumption of the theme of Grigg's first song, accompanied by dance and chorus, which brings it to a climax, are one and all of the best; and while every amateur must be more or less impressed with its tuneful and lively character, musicians will hardly fail to note its easy flow and ingenious construction. In short, this is a *finale* worthy of an act every single piece of which has merit. The second act would seem to have been written comparatively under pressure. It is all good, and contains some things perhaps as good as any in the first; but it has not the solidity of



its precursor. The opening piece is a song for Vasquez—a kind of serenade ("Wake, gentle maiden!"), in the rhythm and measure of a bolero, altogether out of place, but sufficiently agreeable as music to compensate for its anomalous absurdity; and this is followed by a characteristic duet, in which Inez and San José extol the virtues of the "Ladrones." A sentimental ballad for Rita ("Will he return to set me free?") comes next, and is succeeded in turn by a comic trio, for Inez, San José, and Grigg. In this trio Inez and San José give their not over-heroic captain the first intimation of the task he has to accomplish in disposing of Sancho. It is spirited and characteristic throughout; but the last movement, a particular feature of which makes us involuntarily think of a certain trait in one of the choruses of Mendelssohn's *Walpurgis Night*, is unquestionably the best. Grigg's song describing his imaginary exploit with Sancho, could hardly be surpassed as a specimen of mock-grandiloquence. The *finale* to Act II., while of much slighter pretensions than its precursor, is excellent, both in a dramatic and a musical sense, the references to the theme of Grigg's first air, which the composer seems determined that his audience shall not forget, and to the waltz in the trio of the first act, being alike happy and in keeping. A little consideration would enable Mr. Sullivan to make the second act of *The Contrabandista* equal to the first, and thus to complete as charming an operetta of its class as we can bring to mind. It is only just, in conclusion, to recognize the sterling ability with which he has made use of the small orchestra at his command. His instrumentation is throughout clear, ingenious, and rich.

The performance, which on the first night was far from satisfactory, is now, on the whole, very good. The two ladies—Miss Arabella Smythe (Rita) and Lucy Franklein (Queen of the Brigands), favourably known as concert-singers—have yet to learn that the stage and the concert-room are widely different arenas. It is an advantage to Mr. Sullivan, nevertheless, that his music, so far as they are concerned, should be so safe. They have evidently committed every note of it to memory. The part of Count Vasquez is sustained by Mr. Edgar Osborne Hargrave, a very young tenor, whom, being absolutely a novice, it would be unfair to criticize severely. He has a pleasing voice and a prepossessing appearance; the rest may come in time. The two chief *Ladrones* are impersonated by Messrs. Aynsley Cook and Neilson. A more formidable "Wolf" than Mr. Cook could scarcely be dreamt of; but, in striving to out-cook Cook, Mr. Neilson overdoes "the Lion," in a manner to call for a word of admonition. The gentleman who represents the Spanish officer (Mr. Hodges) is not remarkable as a singer. The life and soul of the piece is Mr. J. A. Shaw, whose performance in Mr. Macfarren's operetta, *The Soldier's Legacy*, had already made him a favourite with the public at the Gallery of Illustration. This gentleman's impersonation of Mr. Grigg is distinguished by humour of the right sort; and if he had been blessed with anything resembling a voice he would shine no less as a singer than as an actor. Grigg is a sharply-defined character in his hands; and he delivers his principal song ("From rock to rock")—all his music, indeed—with a point and intelligence for the secret of which many a dramatic singer, gifted with a voice, might profitably barter that voice in exchange. The orchestra, though numerically small, is efficient, and at its head, as leader, is Mr. H. Weist Hill, one of our most capable violinists.

The rest of Mr. Reed's entertainment is supplied by M. Offenbach, whose extraordinary popularity is one of the enigmas of the present day. The production of an English version of *La Chatte métamorphosée en Femme*, under the title of *Puss in Petticoats*, was not a very happy beginning. This little comedy is preferable in its non-lyrical form, to which all who remember Mdlle. Jenny Vertpré on the French, and Miss Louise Keeley (with one song) on the English, stage can testify; nor is the music of M. Offenbach by any means a favourable example of his powers—reasons which, combined with a performance beneath mediocrity, may account for the withdrawal of the piece after a few representations. The extravaganza of *Ching-chow-Hi* (*Bataclan*), which has been played every evening after *The Contrabandista*, was made familiar to the London public at the Gallery of Illustration; and the puzzle is to understand how such unmitigated rubbish could, even at the Gallery of Illustration, have found favour.

In conclusion, we wish—just as every one who cares for the lyric drama, no matter under which of its phases exhibited, must wish

—success to St. George's Opera-house. At the same time, the more persistently it is made the vehicle of bringing forward English talent, the better chance will it enjoy of becoming a fixed institution. Mr. Reed has begun well with Mr. Sullivan, and can lose nothing by further digging in the soil of native art. Meanwhile, for his foreign adaptations, which we presume are indispensable, we advise him to place little trust in M. Offenbach. M. Offenbach's humour is so peculiarly French that it is not readily transmitted through the medium of another language; the salient points in his works are in many instances wholly repulsive to English feeling, and have therefore (witness *The Grand Duchess* at Covent Garden), to be modified, if not suppressed; and his music, apart from a certain vein of lively tune here and there (never, by the way, over-original), cannot seriously be regarded as music at all. When such works are to be obtained as *Le Châlet* of Adolph Adam, *L'Eclair* of Halévy, *Les Voitures Versées* of Boieldieu, some of the earlier productions of Auber (*La Neige*, *Le Maçon*, &c.), to say nothing of the *Double Echelle* of M. Ambroise Thomas, *Bon Soir Monsieur Pantalon*, &c., of M. Grisar, with many others—all comparatively, if not wholly, unknown in this country, and any one of which could decorously be presented without modification—it seems odd that the director of St. George's Opera-house should have had recourse to *Puss in Petticoats*, and *Ching-chow-Hi*. The promise of Auber's *L'Ambassadrice*, with Mdlle. Liebhart as the heroine, is not encouraging, such an opera being entirely beyond the means of the present company. We have better hopes of a reported new operetta by Mr. Frederick Clay; and indeed, if the staple commodity cannot be provided at home, it is difficult to see how the new undertaking can serve any good purpose.—S. R.

BRIXTON—(From a Correspondent).—The members of the Amateur Musical Society, gave their third concert on Wednesday week. The programme was selected with judgment. The opening overture was Rossini's to *Cenerentola* well played. Donizetti's "O luce di quest'anima," sung with great success by Madame Thaddens Wells, being encored, "Old Robin Gray," was substituted. Mr. J. H. Croft, tenor, gave "If with all your hearts" (*Elijah*), in excellent style, and with much applause. Mr. J. Chisholme sang Schubert's "Wanderer." The first part closed with Viextemps' second concerto for violin and orchestra, the violinist being Mr. Chandeau Lane, who was loudly applauded at the end of his performance. The second part opened with Romberg's Symphony in D, No. 2, played throughout with accuracy and precision. The best movements in this symphony are the *allegro assai* and the *allegro finale*. Madame Wells gave Blumenthal's song, "Why was I looking out?" and Mr. J. H. Croft, Reichardt's "Love's Request." The former was encored, and the "Clochette" substituted. Mr. Chandeau Lane, who played (from memory) Wieniawski's "Airs Russes," accompanied by his brother, also received an encore. The other orchestral pieces were an operatic selection on tunes from *Ernani*, and the overture to Mozart's *Così fan tutte*, both fairly performed. Mr. Edouard Lane was accompanist. The attendance was as usual large and fashionable.—W. H. P.

I would not die in happy spring,  
When birds sing on the trees;  
And the scent of early flowers  
Is borne upon the breeze.

I would not die in summer time,  
While nature looks so gay;  
When all the happy lambskins frisk,  
And sweetly smell the hay.

I would not die in autumn's prime,  
When every lad and lass  
Is gleaming corn from out the fields,  
And kissing on the grass.

I would not die in winter's days,  
When all a-skating go;  
And when the mountain and the plain  
Are frosted o'er with snow.

I would not die in early leaf,  
I would not die in its fall,  
In fact, you see, 'twixt you and me,  
I would not die at all.

Banter.

## GEORGES KASTNER.

(Concluded from page 38).

The collection entitled *Les Chants de la Vie*, and published in 1854, is valuable, as far as the literary portion is concerned, on account of its learned researches into the development of male choral singing. We find in it everything that relates to the origin and progress of the musical unions in Germany, which, leaving their birth-places, and drawing their members from the working classes, have become the "*Orphéons*" of France.

It is, however, incorrect to attribute this movement to Luther's Reformation; it is the contrary which is true. In music, as in painting, in architecture, as in all the arts and even in polite literature, Protestantism has unquestionably been comparatively sterile. To restrict ourselves to the domain of music, we ask: can anyone for a single moment think of opposing a few meagre chorals and a few oratorios to the numberless masterpieces of the Roman, the Neapolitan, and the Venetian schools; to the colossal mass of Flemish compositions; and even to the collected musical productions of Roman Catholic Germany? The musical part of M. Kastner's book consists of twenty-eight choruses, with words by Béranger, Théophile Gautier, Victor Hugo, Léon Malherbe, etc. They are remarkable for their frank melody, their irreproachable harmony, and their great variety of rhythm.

One idea which could strike only M. Kastner, because he only could have brought it to a successful conclusion, was to trace out what had been the martial songs of France from the famous *barde*, or martial Bardic song: "*Pharamond, Pharamond, nous avons combattu avec l'épée*," down to the patriotic hymn of Roger de Lisle. Such was the object of the book published in 1855, under the title, *Les Chants de l'Armée française*. It is a collection exceedingly well arranged and extremely varied. It contains everything of interest to be found in French manuscripts. We could never convey an idea of the riches accumulated by the patient erudition of the learned musician. Of course, the "*Chanson de Roland*," the grand lyrico-martial epopee of the Carolingian period is not wanting:

"Li quens Roland, par peine et par ahans,  
Par grant d'olor, sunet son olifan,  
Parmi la buche en salt fors li clerics sanes,  
De sun cervel li temple en est rumpant.  
  
Del corn qu'il tient l'ole en est mult grant;  
Karles l'entend ki est as pors passant;  
Naismes li duc l'oid, si l'escuclent li Franc,  
Ce dist li reis: Jo oï le corn Roland!  
  
Une ne l'unast, se ne fust combatant,  
Quesne respunt: De bataille est li nient.  
Ja estes viets e fluris et blancs;  
Par tels paroles vas resemblez enfant.  
  
Asez savez le grant orgoill Roland.  
Ce est merveille que Deus le soefret tant!  
Pur un sul levre vat tute jur sunant;  
Devant ses pers ore vait il gabant.  
  
Car chevalceez. Pur qu'ales arrestant?"\*

Such is the heroic side of the subject; but Boileau has said:

"Le Français, né malin, créa le vaudeville."

If we were capable of forgetting the fact, M. Georges Kastner's collection would remind us of it. Side by side with the song inspired by chivalry, we meet burlesque parody, such as the popular romance, entitled "*Le Convoi du duc de Guise*," of which the celebrated song, "*Malbrough s'en va-t-en guerre*," is evidently

\* Count Roland, with trouble, fatigue and great pain sounds his *olifant* (small horn). The effort causes the clear blood to issue from his mouth, and the temple of his brain to burst.

The sound of the horn he wears extends a long way. Charles, who is passing the entrance to the defiles, hears it; the Duke de Nemours, also, hears it; the Franks listen to it, and the King says: I hear Roland's horn.

He never blows it save when he is combatting. Gazelon replies: Battles are out of the question. You are already old, white, and florid; by such words you resemble a child.

You know well enough Roland's great pride. It is a marvel that God has suffered it so long! For a single hare, he will continue blowing his horn all day. He is now amusing himself with his peers.

Ride on. Wherefore do you stop?

an imitation. In a word, these pages do more than merely satisfy our curiosity; they contain the elements of a national history, and, viewing them in this light, we must confess that the author rendered his native country a real service.

M. Georges Kastner, like M. de Coussemaker, is a Frenchman, and it is for us a great source of satisfaction to have to praise the erudition and the disinterested love for musical science of two such men, as well as the noble use which both have for many years made of their fortunes. Both deserve the gratitude of our country for the glory their great labours have shed on it. M. de Coussemaker undertook the task of discovering the sources of harmony, of deciphering the ancient systems of notation employed in the earliest Middle Ages, and of collecting the texts of the old authors, an arduous undertaking in which he has incontestably rendered himself famous. M. Georges Kastner yielded to him the merit and the honour of this investigation, knowing that there was no one who could better bring such a work to a successful termination than M. de Coussemaker. Possessed himself of a more encyclopædic mind, M. Kastner grapples bodily with every object of study, and willingly descends into the musical arena, properly so-called, that is to say, he composes under the influence of the historical ideas and epochs which he has studied.

There can be nothing more interesting than to see, in these lyrical works, the shadows evoked by M. Kastner once again find a body, become animated, speak, act, and sing. It is a musical prosopopee, of which the idea is felicitous and original.

Comic music, that is to say the relations existing between natural noises and musical science, is the subject next treated by M. Kastner in *La Harpe d'Eole* (1856). So active and ingenious a mind as his could not fail to group around it a host of interesting observations. The cantata, *Stephen, ou la Harpe d'Eole*, terminating the volume, proves that, despite his plunging into scientific investigations, the master does not cease to be a composer, but is capable of pleasing artists as well as antiquaries. It is, however, a regular habit of this eminent musicologist to append to his literary labours a musical exemplification of the subjects treated therein. Thus *Les Voix de Paris* (1857) are followed by a grand humorous vocal and instrumental symphony, a masterpiece of musical ingenuity, and amusing imitation.

By uniting under the above title all the noises and cries of old Lutetia, noises and cries which form not the least curious chapter in her history, the scholar desired to pay his tribute of gratitude for hospitality received. It is a pity that, on account of the complicated and numerous elements constituting it, this score, which is so original, cannot be easily executed. The composer, who was well seconded by his literary collaborator, M. Edouard Thierry, has introduced into it some graceful interludes, and among them the romance of "*Le Mendiant d'Amour*." The following year (1858), M. Kastner published *Les Sirènes, essai sur les principaux mythes relatifs à l'incantation*, etc. Is it necessary for us to say that this work, like its predecessors, affords evidence of immense reading? We walk about, in the midst of a forest of quotations, Greek, Latin, etc., collected with the patience of a Benedictine monk, and the discrimination of a refined critic. The book concludes with a dramatic symphony, entitled *Le Rêve d'Oswald, ou les Sirènes*, and numbering upwards of two hundred pages.

M. Kastner gave proof of indefatigable perseverance and profound erudition in his last production, entitled *Parémiologie musicale de la langue française ou Explication des proverbes qui tirent leur origine de la musique* (1862). The term "*compiler*" is too frequently taken in a bad sense for us to employ it in connection with a man of penetrating intelligence, whose sagacity turns to account the most vulgar sayings, and makes unexpected discoveries in them. To the merit of the literary work is added that of the score, placed at the end of the book, and entitled "*La Saint-Julien des ménestriers*."

We cannot refrain from strongly advising our readers to consult this fine work, whenever they feel inclined to banish music among the frivolous arts. They will learn from *La Parémiologie musicale* how extraordinary a part music has played in the formation of the French language, and with what a considerable number of ideas it has supplied the cause of civilization.

A meeting of the military bands of the principal European Powers took place at Paris, during the Exposition Universelle of

1867. M. Kastner suggested it. He first conceived the happy idea at Strassburgh in 1861. This musical European manifestation, followed by a competition, over which M. Kastner, with General Mellinet and M. Ambroise Thomas, presided, achieved complete success. More than twenty thousand persons greeted with their huzzahs the military bands from Austria, Russia, Prussia, Spain, Belgium, Baden, Holland, etc. It was the first festival of the kind, and was extremely interesting, as it rendered possible a comparison between the various artistic elements brought into play. M. Kastner was seconded in the execution of his plan by a clever lieutenant, M. Jonas.

It would be a superfluous task to enumerate the honorary distinctions which rewarded an existence entirely devoted to the advancement of musical education, historical as well as theoretical. The most enviable of all was that which M. Georges Kastner received, when summoned to take his place as a member of the Institute. In that glorious assembly, where all the great artistic notabilities of the country are to be found, M. Georges Kastner might with justice have been called the Humboldt of Music.

FÉLIX CLÉMENT.

**CROUCH END INSTITUTE.**—The committee of this institute, by permission of William Bird, Esq., gave their first concert on Thursday evening which was attended by all classes. The programme was very attractive and the audience seemed much pleased. The concert opened with a part-song, by Mendelssohn, well given. Amongst the vocal solos and duets applauded or encored were "The green trees" (Balfie), and "By the sad sea waves" (Benedict), sung by Mr. J. C. Beuthin; the Irish ballad of "Oh come to Glengariff," by Madame Armytage Cooper, which pleased greatly; "Ah why do we love," (Macfarren), by Miss Marian Bown (pupil of Mr. J. C. Beuthin); "Thou art so near," and John Barnett's "Normandy Maid," by Mr. Frank Elmore. Mr. Willis Bishop and Mr. J. C. Jackson also contributed to the programme. The room was beautifully decorated, by ladies, with flowers and evergreens in honour of the opening night. The performance was under the direction of Mr. J. C. Beuthin of the Royal Academy.—B. B.

**BURDETT HALL, LIMEHOUSE.**—A concert took place at this spacious hall on Monday last, for the benefit of Madame Armytage Cooper, a talented vocalist and pianist. The concert opened with Macfarren's trio, "The Troubadour," sung by Miss Grace Armytage, Madame Cooper, and Mr. H. C. Sanders, after which a varied programme was given. Madame Armytage Cooper sang Wallace's "Sweet Spirit," and Arditi's "Il Bacio," besides playing Wallace's grand galop, "The Czar," on the pianoforte, with great applause. Miss Grace Armytage, Miss Alice Campbell, Mr. W. Hamilton, Mr. Frank Elmore, Mr. H. C. Sanders, &c., gave several concerted vocal pieces and solos, which afforded evident satisfaction to the audience.—B. B.

**SOUTHAMPTON.**—The concert lately given at the Carlton Rooms, by the company of talented amateurs known as the Wandering Minstrels, in aid of the West India Hurricane Fund, met with the greatest success, and the projectors have been enabled to place to the credit of the fund the sum of £107 8s. 4d.—a gratifying result of laudable exertions. The programme was varied and interesting, and the hall was crowded with an appreciative audience.

**COLOGNE.**—Madme. Clara Schumann and Herr Stockhausen appeared at the fifth Gürzenich Concert, when none but compositions by Beethoven were given. Among them were the Pianoforte Concerto in G major; "An die ferne Geliebte;" Fantasia for Pianoforte, Chorus, and Orchestra; the Pastoral Symphony, &c.

**UTRECHT.**—The programme of the first concert given by the "Collegium Musicum Ultrajectinum" comprised: Symphony, C major, Haydn; Air from *Orpheus*, Gluck; Violin Concerto, Mendelssohn; and Overture to *König Stephan*, Beethoven.

What a winsome place for a weary head—  
Is that dearest of places, that dear old bed!  
There all the sorrows of earth have fled,  
The scorn, the terror, the cold, the dread:  
In your business badly, perhaps, you have sped,  
You have hoped for luck, and got lost instead;  
But home you come with elastic tread,  
And then, to all trouble and worry dead,  
You shut yourself in with curtains red,  
And lay down your head as heavy as lead  
On the pillow. Enough has been surely said  
And I'm very tired, so I'm going to—sleep.

Fun.

#### CHARITIES—DRAMATIC AND MUSICAL.

Mr. Gladstone, ex-Chancellor of the Exchequer, once threw out a hint that the question of taxation of the charities of the country might some day be brought under notice of the Legislature. Any reader of the *Guide to the Benevolent Institutions of the Metropolis*, would draw the conclusion that, looking at the formidable list (nearly 2000 in number), every kind of misfortune and misery was provided for; but if the public press be perused at this festive (?) period, astonishment must be felt that money is required for cases which do not come under the category of the existing societies. In private life the applications of the unfortunate are overwhelming, and when it is sought to give a helping hand by reference to specific charities, which it is imagined are devoted to particular forms of suffering, it is too often found that the rules and regulations are of such a stringent nature that somehow or other no aid can be afforded. The Musical and Dramatic Charities are no exemption from a too general rule—that it is exceedingly difficult to obtain assistance for the most undeniable cases of distress. And thus it is that benefits at theatres, benefit concerts, and private subscriptions must be resorted to. Subscribers to the charities naturally feel aggrieved that, independently of their financial support to the societies, they are constantly pressed for extraneous assistance. The general reply of the officials when called upon to relieve certain cases is, that the applicants are not members of the respective institutions, which, being essentially benefit societies, exclude all help except for actual members thereof.

This kind of answer would be conclusive and just if the societies were *bona fide* provident ones under the Friendly Societies' Acts, or by charter, and if the funds were exclusively derived from the payments of the members. But such is not the case. Take as an illustration the "Charities," "Societies," or "Funds," or "Institutions"—call them by what name you will—specially "consecrated" to artists, whether musical or dramatic, or both: the majority of these associations appeal to the general public, either through the private begging box, by public advertisement, or by collections at annual banquets. There can be no doubt that the main supply of the funds of the charities has arisen from the donations and subscriptions at dinners, and the liberal donor or regular subscriber feels indignant when, perhaps after his purse strings have been unloosened for years, he finds that his first application on behalf of a miserable musician or distressed dramatist is met by a point of form fatal to the hopes of the unfortunate artist.

The dramatic institutions of London are the Covent Garden Theatrical Fund (1760); the Drury Lane Theatrical Fund (1768); the Royal General Theatrical Fund (1839); the Dramatic, Equestrian, and Musical Sick Fund Association (1855); the Royal Dramatic College (1858); and the Britannia Theatre Sick Fund (1861). The musical charities are the Royal Society of Musicians (1738); the Choral Fund Society (1791); the Choir Benevolent Society (1851); the Society of British and Foreign Musicians (1822); the Music Hall Sick Fund Provident Society (1867); and the Benevolent Fund of the Sacred Harmonic Society. So far as numbers go, it might be assumed that an artist must, under one or the other society, secure relief; but if he has not been a subscribing member, he may starve. Of course the preaching in reply to this class of unfortunates is, "Be provident, and invest some of your earnings in an institution." But we contend that help ought to be extended to the "improvident" even if they have not been members of provident or benefit societies. The enormous resources of the Drury Lane and Covent Garden Funds have been principally raised by subscriptions and donations, and the money was given for the general advantage of the profession, and not because of a geographical situation in Bow Street or Drury Lane. It is by "Act of Parliament" it is asserted. The sooner the Act is repealed and the two funds blended, the better for the artists—having due respect for "vested interests," the bugbear always put forward against amalgamation. The actors and actresses of the Royal Dramatic College might then have some additional comforts. If there was one general institution applicable to the histrionic profession, and another to the musical profession, each association so organized as to embrace all cases of distress, and allowing to subscribers all the advantages accruing from their annual investment, a vast outlay in the working of two such general charities would be saved, and we should hear much less of benefits at theatres and concert benefits, which are yearly on the increase, and for which the gratuitous services of artists are so severely and urgently put in requisition—an enormous tax, which, however cheerfully submitted to by the general body of both professions, has no equitable foundation.

The combination and consolidation of the public charities of the country will sooner or later receive the earnest attention of the Legislature.

C. L. G.

**LEIPZIG.**—A new opera entitled *Im Kyffhäuser*, by Herr Mühlendorf, the second conductor, has been successfully produced.

**VIENNA.**—Herr von Bulow will give three Beethoven-Soirées in February.



## REVIEWS.

*Wavering Sea.* Song. Words from the Swedish of BARONESS BARNCHOU. Translated by MARGARET E. TUPPER. Composed by ISABELLA SCALES. [London: Keith, Prowse, & Co.]

THIS is an address to the sea, in the key of F major, with a compass of ten notes. The music is correctly written, not without a fair attempt at expression, and presents sufficient variety. In these respects it resembles hundreds of other songs; but the resemblance is carried still further, and hence we are compelled to say that the "Wavering Sea" has neither distinctive character nor originality in any form.

*Love all men as thy Brother.* Song. Written by J. E. CARPENTER. Music by J. W. CHERRY. [London: S. Clark.]

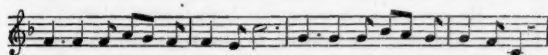
THE moral of this song though, not particularly new, is particularly good, and the words have a manly ring in them pleasantly contrasting with the vapid sentiment of which verse makers give us enough and to spare. Songs of this class require a bold well-defined melody of a sort calculated to emphasize the words, and not to draw from them the listener's attention. So much Mr. Cherry has been able to supply, but we must take exception to this exceedingly weak cadence,



although it does remind one of the composer's successful "Will-o'-the-Wisp."

*Farewell this Bright Land,* Recitative; and *When at the Tournament,* Aria. Romance music by JULES BENEDICT. [London: A. Hammond & Co.]

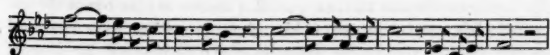
THE name of the composer is a sufficient guarantee for the excellence of this song. The music (in F, with a compass from C below the staff to F, fifth line) is very melodious and flowing, beginning after this fashion:—



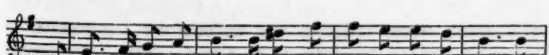
and terminating in a *coda* as full of grace as of musicianly skill. We need scarcely say that the accompaniment is, throughout, a distinctive feature, by virtue of the thoroughly artistic style in which it is written. For this reason the recitative has an importance but little inferior to that of the air. We can commend this very excellent production to the reader's notice.

*Swedish Songs sung by Mdlle. Christine Nilsson:* 1. My Heart follows Thee. 2. There is a Wreath of dewy Flowers. 3. The Water Bride. [London: A. Hammond & Co.]

THOSE who had the pleasure of hearing Mdlle. Nilsson sing the songs of her native country will welcome the chance of possessing them, especially with a portrait of the charming singer as a frontispiece. The first of the three before us has an extremely simple melody in F major, which makes up in sweetness what it lacks in character. The second (in F minor) is much more distinctive, and has all the pathos by which—as a rule—Swedish songs are marked. Here is the cadence of each verse:—



No. 3, however, is the most peculiar in style, as well as the most beautiful. The words are a translation (by Mr. Wellington Guernsey) of Goethe's "Der Fischer," a poem which Zelter, Schubert, and Reissiger, have each set to music. Neither of those composers, however, were more successful than the author or adapter of this Swedish air. It is in E minor, and opens note for note like the "Volklied" in Mendelssohn's "Songs without Words." A quotation will show this, and also its general character:—



There is a good deal of unaffected beauty in the song, and it is bound to become a favourite wherever known.

*Waltzes by Josef Gung'l.* 1. Marien. 2. Artnsklange. 3. Jungeherren Tanze. [London: A. Hammond & Co.]

THE excellence of Gung'l's waltzes need not now be asserted, and those before us are among his best. In fertility of bright and sparkling melody, in variety, and in those finishing touches which can come only from the hand of a musician, they are a model of their kind.

*The Barons of Old.* Words by J. E. CARPENTER. Composed by JOHN BARNETT. [London: J. M'Dowell & Co.]

THIS is a song of the vigorous, masculine type, represented by "The Brave Old Oak" and "The Friar of Orders Grey," with which established favourites it is by no means unfit to be associated. The air is full of animation, and has a certain rough dignity quite in keeping with the subject. We must give a word of praise to the verses, which serve to call up all the romance attached to the mailed warriors of the olden time; a romance no knowledge that they were really a set of semi-savages is able to dissipate. Let gentlemen amateurs who have bass voices and strong lungs follow Mr. Santley in singing this song, even though they do so *longo intervallo*.

*A Sister's Early Love.* Written and composed by J. A. WADE. [London: J. M'Dowell & Co.]

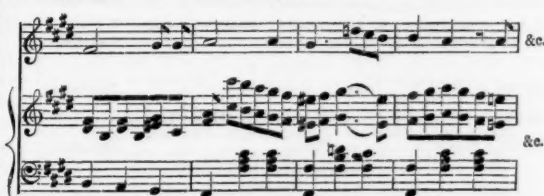
AN unpretending song in honour of a sister whose "fair form" has "vanished." The music calls for no remark, but we may say that those who like the sentimental ballads of the Christy Minstrels, will very probably, be pleased to have their attention directed to Mr. Wade's effusion.

*As the Robin, when once fondly cherished.* Ballad. Sung by Mrs. SIMS REEVES. Written by J. E. INMAN, Esq. Composed by Sir HENRY R. BISHOP. [London: J. M'Dowell & Co.]

THE melody of this song shows all the peculiar features of the composer, who wrote in a style which may be called essentially English. Both words and music are very pleasing, while the latter has the additional advantage of being very easy.

*Oh! Gentle Spirit.* Romance. Written by AUGUSTUS GREVILLE; the Music composed by FELICIEN DAVID. [London: Joseph Williams.]

THIS is a song of special excellence. It is written in E major, and adapted for a mezzo-soprano or baritone voice, the compass ranging from C below the staff to E, fourth space. Both melody and accompaniment are easy, but the song combines beauty with simplicity in no ordinary degree. Here is an example:—



And here another, which will recommend it more efficiently than any words of ours:—



*Perles et Diamants.* Valse brillante pour Piano. Par GUSTAVE LANGE. [London: A. Hammond & Co.]

THERE is a good deal of melody in this piece, it is easy to play, and sufficiently showy to be popular with a large class of amateurs.

*Le Papillon.* Mazurka de Concert. Par GUSTAVE LANGE. [London: A. Hammond & Co.]

A REAL mazurka, full of "go" from beginning to end.

MADRID.—*Lucrezia Borgia* has been succeeded at the Operahouse by Verdi's *Ballo in Maschera*, and Donizetti's *Maria di Rohan*. According to our contemporary, *El Artista*, Signore Penco, Sonneri, Tati, Signori Tamberlik and Bonnehee were all very good in the first. In the second, Signora Majo had some "happy moments" as Maria; Signora Tati was successful as Gondi; M. Naudin gave satisfaction as Count de Chalais; and M. Bonnehee made an admirable Duc de Chevreuse.—The fourth concert given by the Sociedad de Cuartetos took place on the 12th inst. at the Conservatory, when the following works were played: Trio in C minor (Op. 9), Beethoven; Sonata in C minor (Op. 30), Beethoven; and Quartet in G (Op. 76), Haydn. The executants were Sres. Monasterio, Lestán, Castellano, Quelbenzu, and Perez.

# MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

MONDAY EVENING, JANUARY 27TH, 1868,  
To commence at Eight o'clock precisely.

## Programme.

### PART I.

QUARTET, in A minor, for two Violins, Viola, and Violoncello (first time at the Monday Popular Concerts)—MM. STRAUS, L. RIES, HENRY BLAGROVE, and PIATTI ... Schumann.

SONGS {"Sun of the sleepless" ...} Miss JULIA ELTON ... Mendelssohn.

SONATA, in A major, Op. 101, for Pianoforte alone—Madame SCHUMANN ... Beethoven.

### PART II.

PRELUDE, COURANTE, and ALLEMANDE, for Violoncello—Signor PIATTI ... Bach.

OLD ENGLISH DITTY, "The Oak and the Ash"—Miss JULIA ELTON.

TRIO, in C minor, for Pianoforte, Violin, and Violoncello—Madame SCHUMANN, Herr STRAUS, and Signor PIATTI ... Mendelssohn.

CONDUCTOR—MR. BENEDICT.

MORNING PERFORMANCE,  
SATURDAY, FEBRUARY 1, 1868.

To commence at Three o'clock precisely.

## Programme.

### PART I.

QUINTET, in D major, for two Violins, two Violas, and Violoncello—MM. STRAUS, L. RIES, HENRY BLAGROVE, ZERBINI, and PIATTI ... Mozart.

SONGS {"Moonlight" ...} Madame SAINTON-DOLBY ... Schumann.

SONATA, in C major, Op. 53 (dedicated to Count Waldstein), for Pianoforte alone—Madame SCHUMANN ... Beethoven.

### PART II.

SONGS {"Questions" ...} Madame SAINTON-DOLBY ... Mendelssohn.

QUINTET, in E flat, Op. 44, for Pianoforte, two Violins, Viola, and Violoncello—Madame SCHUMANN, MM. STRAUS, L. RIES, HENRY BLAGROVE, and PIATTI ... Schumann.

CONDUCTOR—MR. BENEDICT.

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\* London: THOMAS MURBY, 32, Boulevard Street, Fleet Street, E.C.; SIMPKIN & Co., Stationers' Hall Court, E.C.; J. GODDARD, 136, St. Paul's Road, N.W.

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## DEATHS.

On the 22nd inst., at his residence, 47, Queensborough Terrace, London, CHARLES JOHN KEAN, Esq., in his 58th year.

On the 19th inst., at 8, Powis Grove, Brighton, after two days' illness, JENNY ELEANOR, nearly eight years of age, the dearly beloved third child of Herr Immanuel and Madame Liebh.

## TO CORRESPONDENTS.

HORACE MAYHEW.—Among the discoveries of Faraday were—the induction of electricity in the secondary coil of a voltaic current; the cause of the rotary motion of a metallic disc under the influence of an electric current; the action of the voltaic battery produced by chemical decomposition, not by mere contact of metals; the magneto-electricity; and the induction of frictional electricity.

AMATEUR.—Mendelssohn's "Trumpet Overture" was performed at the last Dublin Philharmonic Concert, when the symphony was one by Kalliwoda (No. 2). Mr. Bussell is still the conductor.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

# The Musical World.

LONDON, SATURDAY, JANUARY 25, 1868.

## MORITZ HAUPTMANN.

THE world of music has just suffered a great, nay, in some respects, an irreparable loss. Moritz Hauptmann, Cantor at the Thomasschule, Leipzig, died on the 4th January. His father, chief Government Architect, wished at first to bring the boy up to his own profession, and caused him to study architecture and mathematics conjointly with the usual subjects of a liberal education. He encouraged, however, the boy's musical talent so far as to have him taught something of the violin and thoroughbass. Until the age of eighteen, Moritz Hauptmann was, therefore, intended for an architect, but, moved by his invincible love for music, the father then allowed him to follow his own bent, and sent him to Spohr, then *Concertmeister* at Gotha. Moritz resided there a year, during which the mutual relation of master and pupil grew into a life-long friendship. In 1813, Hauptmann was engaged as violinist in the Royal Chapel, Dresden, but only ten months subsequently he proceeded to Vienna, where Spohr was acting as *Capellmeister*, and remained there nearly six months. In 1815, he accepted a situation in the family of Prince Reppin, hoping that he should accompany the latter to Italy; but Fate ruled otherwise. The Prince having been appointed to some high post, remained in Russia, and to this fact the world is indebted for one of the most important scientific works ever written. In Southern Russia, at that period (1815–20) far removed from artistic life, reminiscences of his scientific studies were awakened in the mind of the young music-master; he plunged, so to speak, into mathematical investigations, and there can be no doubt that many sketches, which were afterwards turned to account and included in *Harmonik und Metrik*, date from this time. The same is true of many of his compositions, though not published till subsequently; we may particularly mention the "Violin Duets."

On his return from Russia, Hauptmann lived a private life for two years in Dresden, and kept up a continual correspondence with Spohr, whose influence was undoubtedly instrumental in procuring him an appointment at Cassel (1822). For twenty years did Hauptmann work in that town, remaining there till he was named (while absent on a holiday trip to Paris) Cantor and Musical Director at the Thomasschule, Leipzig. In 1843, on the establishment of the Conservatory, he added to his other duties those of Professor of Counterpoint and Fugue. It was then that his high artistic qualities as a composer, and his unrivalled excellence as a master were fully developed. His compositions, especially his four-part sacred and profane songs, as well as his Sonatas for Piano and Violin, commanded the respect of all musicians, while his theoretical works, his analysis of the art peculiar to Bach's



Fugues, and, more especially, his book on *Harmonik und Metrik*, inspired all skilled in art and science with astonishment and admiration. With regard to him personally, there was but one opinion. He was an amiable and modest scholar, gentle in his opinions; a friend of youth; and always vigorous and fresh in mind. Thus did he work on, a blessing to all, till his death. In him expired a man as valuable to music as any one could be; his mind, developed by a thorough and varied education, was actively employed in various branches of knowledge: but all these various branches met in one point: the high eminence of art.

Hauptmann was one of the four professors who were entrusted with the honourable task of selecting and preparing for publication the manuscript compositions left by Mendelssohn. His associates in this work (labour of love?) were Herren Moscheles, Julius Rietz, and Ferdinand David.

**LIVERPOOL PHILHARMONIC SOCIETY.**—The Liverpool papers contain long and eulogistic notices of the last Philharmonic Concert, in their splendid hall, at which Mendelssohn's (already celebrated) *Reformation Symphony* was admirably played, under the direction of Mr. Benedict; the scherzo unanimously encored, and the whole received with enthusiasm—a new triumph for one of the most splendid, though one of the earliest works of the worthy successor of Handel and Beethoven. At the same concert Mr. Benedict himself played the new book (the eighth) of *Lieder ohne Worte*, to the general satisfaction of the audience. The oftener these "Songs without Words" are heard the better they are liked. They will soon be on the desk of every pianoforte in Great Britain. A large portion of the *Midsummer Night's Dream* music (the duet by Miss Edmonds and Mdme. Patey-Whytock), added to the foregoing, made this substantially a Mendelssohn-concert. At all events it has unanimously been pronounced the finest concert ever given by the Philharmonic Society. *Vive BENEDICT.*

**SIMS REEVES IN ORATORIO.**—The recent performance of Haydn's *Creation* by the Sacred Harmonic Society had the advantage not only of Mr. Santley's admirable singing in the bass solos, but also of the re-appearance of Mr. Sims Reeves, who has been far too sparingly heard of late. Earnestness of style and intensity of expression allied to vocal power and training, rare in tenor singers of any nation, are peculiarly so among those of our own country. Hence, especially in oratorio singing, Mr. Reeves is scarcely to be replaced without great disadvantage to the performance. In all the highest qualities of a vocal artist, elevated expression and nobility of style, Mr. Reeves's progress has been continuous up to a very recent period, and he is now perhaps scarcely capable of further advance. His delivery of the beautiful accompanied recitative, "In splendour bright," was an admirable piece of declamatory singing; while the gentle tenderness of the air, "In native worth," was also perfect in the very opposite style of subdued cantabile. In short, throughout the oratorio Mr. Reeves again proved that we have no one to supply his place.—*London Review.*

The death of Mr. Charles Kean was announced in the second edition of the *Pall Mall Gazette* on Thursday evening. It occurred on Wednesday night. Mr. Kean was in his fifty-eighth year, having been born on the 18th of January, 1811. He was educated at Eton, and in the autumn of 1827 he made his first appearance at Drury Lane Theatre as young Norval. In 1830 Mr. Charles Kean, for the first time, visited America, where he was warmly received. On the 29th of February, 1842, he married Miss Ellen Tree. Soon after their marriage Mr. and Mrs. Charles Kean visited America together, and returning to England in 1847, they re-appeared at the Haymarket on the 17th January, 1848, in Mr. Lovel's play of *The Wife's Secret*. In was in 1850 that, in conjunction with Mr. Keeley, he undertook the management of the Princess's Theatre, where his Shaksperian revivals won for him a high place in the estimation of playgoers. For several months Mr. Kean had been out of health, and for some weeks it had been known that his recovery was impossible.

**MR. JOHN BARNBY'S CHOIR.**—At the first subscription concert of Mr. Joseph Barnby's Choir, on the 29th inst., a march, composed by Mendelssohn in celebration of the visit of the painter Cornelius to Dresden in 1841, will be performed for the first time in this country. The remainder of the programme, consisting entirely of Mendelssohn's works, comprises *Athalie*, the *Reformation Symphony*, and the *finale to Lorely*.

**LEEDS EXHIBITION.**—Arrangements have been made with Mr. Charles Hallé to undertake the chief direction of the musical performances at the forthcoming National Exhibition of Art works to be held in Leeds. His band will give daily performances, and Mr. Hallé himself conduct special concerts.

**MADAME SCHUMANN** will make her first appearance this season at the Monday Popular Concert of Monday next, when she will play Beethoven's Sonata in A (Op. 101), and (with Herr Straus and Signor Piatti) Mendelssohn's second trio. The concert is to begin, very appropriately, with Schumann's first quartet (in A minor).

**EGYPTIAN HALL, PICCADILLY**—GUSTAVE DORE'S EXHIBITION OF PAINTINGS.—"Le tapis vert," or "Life at Baden-Baden," is certainly one of the most remarkable paintings that ever was exhibited in London, and is a most marvellous representation of real life. To those who have visited Baden-Baden this picture must be peculiarly interesting, for many of the persons represented are striking likenesses, particularly the croupiers and the old lady at the end of the table to the left, who is well known not only at Baden-Baden but Hombourg les Bains as well. The picture is thirty feet broad and sixteen feet high; it is a very clever satire, illustrative of the pursuits of a certain class of society who frequent Baden-Baden and other fashionable watering places. "Jephthah's Daughter"—The principal figure is seen in the centre of the picture sitting upon a large stone on the top of a barren hill. She is surrounded by seven beautiful Jewish maidens on the early morn of the last day, the day on which "she returned unto her father, who did with her according to the vow he had vowed." The first gorgeous rays of an Oriental sun burst forth, depicting with distinctness the figures in the foreground. A little raised above her lovely companions is seen the doomed maiden in sad misgivings, but the maiden on the right of the picture, whose features are seen in profile, is our favourite. The expression of her mouth is a triumph of art. The harmony of colour displayed in the garments of the maidens is very remarkable. "Dante meeting Ugolino in the Frozen Circle"—All we can say about this marvellous fantastic picture is—go and see it. It is truly a marvel of art in the highest degree.—H. St. L.

**MR. JOHN FRANCIS BARNETT** announces a grand orchestral and choral concert, at St. James's Hall, on Tuesday evening, the 11th proximo, when will be performed, for the first time in London, his cantata of *The Ancient Mariner*, composed expressly for and produced at the Birmingham Musical Festival, 1867. There will be a band and chorus of upwards of 350 performers, conducted by the composer. The Sisters Doria (from the San Carlo, of Naples) will make their first appearance in England at this concert. These ladies are daughters of Mr. John Barnett, composer of the *Pet of the Petticoats*, the *Mountain Sylph*, *Fair Rosamund*, *Farinelli*, &c., and paternal uncle of the young concert-giver, who has already done so much honour to the name he bears.

**PRESENTATION TO THE MANAGER OF ST. JAMES'S HALL.**—A valuable silver cup was recently presented to Mr. Ambrose Austin, the able and courteous manager of St. James's Hall, by Messrs. Moore and Crocker, proprietors of the Christy Minstrels. The cup bore the following inscription:—"Presented to Ambrose Austin, Esq., by Messrs. Moore and Crocker, proprietors of the Original Christy Minstrels, as a slight appreciation of his invariable courtesy and kindness to themselves and their company at St. James's Hall. Jan. 1, 1868."—B. B.

**MALAGA.**—Signora Spezia lately took her benefit, when the opera selected was *Il Barbiere*. The theatre had never been so crowded since the Queen of Spain attended a performance in it some years since. The *beneficiaire* was overwhelmed with nosegays, and verses, while doves were let loose to greet her. But the admiration of the public did not stop here. It took a more substantial form in the shape of presents. Among them may be mentioned a gold crown with flowers of emeralds and rubies; an ornament of brilliants and pearls; another of brilliants and Roman mosaics. The last was a tribute from the lady subscribers to the boxes. All these were offered to Signora Spezia on the stage by a committee of subscribers, who carried them on a chased silver salver. Sig. Aldighieri was the Figaro. There is a report that Signora Spezia, Sig. Aldighieri, and other members of the Italian company, intend appearing in some of the most popular Spanish *Zarzuelas*, or comic operas, and that they will sing also *Il Barbiere di Siviglia* in Spanish.

**LISBON.**—Sig. Mongini has appeared with brilliant success in *La Sonnambula* and *Gli Ugonotti*.

## MONDAY POPULAR CONCERTS.

(From the "London Review," Jan. 18.)

At the Popular Concert of Monday last (13th inst.), Mr. Sims Reeves was the vocalist of the evening. His reading of two romantic *Lieder*, by Schubert and Schumann ("Regret" and "Devotion") was perfect alike in conception and execution; and the effect produced by the second was such as to secure an immediate encore. This beautiful song of Schumann—one of many such—is alone sufficient to stamp him as a man of fine thought and exquisite feeling. The highly coloured and richly contrasted pianoforte accompaniment, an important feature in these *Lieder*, was admirably played by Mr. Benedict. In Beethoven's "Adelaide" (the difficult pianoforte part most effectively rendered by Mr. lame Arabella Goddard), Mr. Reeves sang with the same contrast of power and expression he has so often before displayed in the same noble song.

The instrumental music was throughout of high interest. Schubert's elaborate ottet for stringed and wind instruments was noticed by us on its first performance here in March last, since when it has been several times repeated, on each occasion with increased appreciation of its manifold beauties. In spite of its great length (fully that of a grand orchestral symphony), it was listened to with unflagging interest throughout, and the *scherzo* and trio encored. Like Beethoven's celebrated septet, it has, in addition to the *scherzo* and slow movement performed, a minuet and an *andante* with variations, which were not procurable, the score being in an inaccessible manuscript. Madame Arabella Goddard's solo performance was Mozart's pianoforte Sonata in B flat, a work abounding in passages of exquisite grace and beauty, although scarcely attaining the force and grandeur of some of his similar works of a later period. (The sonata referred to was composed in 1777.) The exquisite finish, the point and crispness of touch and elasticity of finger with which Madame Goddard performed this piece were beyond all praise. The unflagging vivacity and distinct articulation of the spirited final *rondo* brought her performance to a close, amid the most hearty applause, which continued until the pianist returned twice in acknowledgment. Mendelssohn's quartet for piano and stringed instruments (Op. 3, in B minor), offers a remarkable contrast to the comparatively simple work of Mozart. The quartet abounds in elaborate and brilliant passages for the principal instrument, requiring the highest powers of a concerto player. The work is one which Mendelssohn himself was fond of playing in his early youth, to which period it belongs, having been composed by him at the age of fifteen. This production of a marvellous boyhood dates one year earlier than his grand ottet for stringed instruments, and two years before his immortal overture to the *Midsummer Night's Dream*. Such works as these stamp Mendelssohn as the greatest of all examples of precocious musical genius. The first movement of the quartet in B minor has a sombre grandeur of character, an amplitude of design and development nothing short of marvellous in the production of a boy of fifteen. Equally admirable is the sustained beauty of the *adagio*, and the fiery impulse of the *finale*; while in the *scherzo* we have the first instance of that remarkable form on which Mendelssohn has, in this and many later instances, impressed a distinct character of individuality. Nothing could be finer than Madame Goddard's performance of this work throughout—whether in the complex and difficult *bravura* passages of the first and last movements and the *scherzo*, or in the tranquil and beautiful phrases of the *adagio*, it was a display of consummate pianoforte playing. Mozart's graceful and melodious trio for piano, clarinet, and tenor, simple by comparison with the executive difficulties of Mendelssohn's elaborate work, made an agreeable and worthy climax to an excellent concert. M. Straus was the leading violinist, the other instrumentalists being Mr. L. Ries (second violin), Mr. H. Blagrove (viola), Signor Piatti (violin-cello), Mr. Reynolds (double bass), Mr. Lazarus (clarinet), Mr. C. Harper (horn), and Mr. Winterbottom (bassoon).

(From the "Morning Star," Jan. 22.)

There was another extremely crowded audience at last Monday's concert (Jan. 20), when the following bill of fare was presented:—

PART I.—Quartet in A minor, Op. 29 (Schubert); "Sleep Song," from *Masaniello* (Auber); Minuet, Cantabile, and Gigue—violin (Veracini); Song,

"O beauteous Star" (*Tannhäuser*) (Wagner); Pastoral Sonata—pianoforte (Beethoven).

PART II.—Sonata in B flat—pianoforte and violoncello (Mendelssohn); Song, "The Message" (Blumenthal); Quartet in C major, Op. 33, No. 2 (Haydn).

Of the above very interesting selection, the only portion absolutely new to Mr. Arthur Chappell's regular adherents was Veracini's quaint and charming violin music, in connection with which the fine-toned and beautifully-clear playing of Herr Straus won universal admiration. The minuet and pendant "Gavotte"—the first in E major, the second in E minor—quite carry the hearer back to the style of Bach and Handel: and the "Cantabile Adagio" is yet more suggestive of the latter composer's now old-fashioned but ever freshly lovely airs. Judging from the programmes, past, present, and to come, this season appears likely to set Schubert in his proper place, so far as the estimation of the London amateur lovers of chamber instrumental music is concerned. That which Mr. Charles Hallé and Madame Arabella Goddard did last summer for the pianoforte compositions of this worthy contemporary of Beethoven, Mr. Arthur Chappell is bent upon accomplishing for the concerted pieces of the same composer, and there are few among those who frequent St. James's Hall from a genuine desire of improvement that will not heartily thank him for his intention. The string quartet in A minor, written in 1824, was Schubert's first essay at that kind of composition, but it is not the less interesting on that account. Thoroughly genial and melodious, and never tedious, it is everywhere characteristic of a genius that seemed to have an almost inexhaustible fund of ideas at command. Moreover, it shows no traces of that depression under which the delicate and often embarrassed composer was labouring when he wrote it. The players on Monday night were Messrs. Straus, L. Ries, Zerbin, and Piatti, in whose hands every movement went excellently. Madame Arabella Goddard, the expected pianist of the occasion, being unfortunately not well, the pianoforte part of the programme was kindly taken by Herr Pauer, who proved himself a true artist (though there could be no doubt of that before), by accepting the arrangements as they stood, and playing the Sonata in D major of Beethoven, and the piano part in Mendelssohn's beautiful duet for that instrument and violoncello (Signor Piatti, of course), as perfectly as could be desired. He was deservedly recalled at the conclusion of his solo. Mr. Sims Reeves was again the vocalist, and sang the three songs set down for him as only he can sing. He accepted the encore demanded for Auber's delightful invocation to sleep with cheerful alacrity; but required much pressing before he would repeat "The Message." There were some who would have liked to hear Wagner's rhapsodical address to the evening star over again also, but we must confess our inability to admire this specimen of the "Zukunft-musik."

## TO ADMIRAL WINK OF THE NORTH.

MY DEAR ADMIRAL,—In my last epistle to you I omitted to mention the two names I know you highly estimate. To my commendations on Mr. Ward, your indefatigable secretary, I think the society are all indebted. A more amiable, kind and genuine character I seldom meet with. Friend Ward has been warmly attached to the club—most joyfully allotting a portion of his time to advance its prosperity, and has succeeded in making it what it is. Monetary matters secure additional subscribers and one of the most pleasing evenings that can be enjoyed in this locality. Ever ready to lend his powerful aid, with a zealous and warm heart, determined purpose of mind, being mixed professionally with figures, our good Ward "is the right man in the right place," and has been a great auxiliary to this nursery of the fine arts. Long may he contribute his time to this rising institution. Unassuming, free from adulation, gentle and kind, of a character beyond suspicion, Ward is our stay and support; "he is a man, every inch of him," and may he continue the avocation he has so sincerely discharged for six years past. I am sure, Admiral Wink, you endorse every sentiment I have advanced. There is another member of the society, whom I should like to see more public—I allude to your gallant friend and neighbour, Mr. Prosser, our financier of this town. Mr. Prosser, if you recal to mind, resided in Worcester for many years—as good hearted a man as the faithful city could boast. He was pupil of Mr. L. D'Egville, sen.; the violin then being his fond instrument. As a youth he made rapid strides, soon seen to be in the proud position of playing second violin by his master at the old concerts which took

place at the Natural History Rooms. Our vivacious friend certainly has had much of his time absorbed in his new official position, which he is so excellently calculated for. Still, Prosser, any time you favour the society with some of your good old melodies, they will rejoice to hear you. I know your aversion to public playing—nervous temperament. I am sure the little crew will bear with you and will be delighted if you will occasionally favour them with some of those pleasing themes in which you have enchanted so many of your musical brethren. Respected Admiral—it is with pleasure I notice your faithful companion, Trim, is improved. His seclusion lately from society has arrested those musical shakes from which he has been a great sufferer. Miss Wink's kind attention to her fond one has been rewarded.

Bather of Ledbury will be delighted to see Shirley Brooks. Morris is quite well, labouring hard at the *News*, using his pungent wit with terrible vengeance when he sees it necessary. With kind regards, dear Admiral, trusting you will continue to prosper, your health preserved.—I am, yours very sincerely,

HOLMES OF HALLOW.

Hallow the Hole, near Malvern Hills, Jan. 21.

P.S. When a Lady of kind nature and philanthropy takes her residence in any spot, her goodness widens, promoting peace and comfort among those who have the felicity of her acquaintance. Such a good and amiable Lady is Mrs. Lane Freer late of Bishopstone near Hereford and wife of the large hearted Archdeacon Freer late of Hereford Cathedral. The diocese of the Ancient City lost one of their best men in the Archdeacon. A genuine honest character, —no clerical assumption—tender to a degree, his demise cast sorrow over all, and few men were ever consigned to their last home more beloved not only in his own rural parish (which was his delight) but the old County of Hereford. The great interest the good man took in all musical matters, particularly the Service of the Temple and triennial Festivals are now reflections of the past. Happily his benevolent lady has located herself in West Malvern ever since her lamented husband's death. The quiet manner in which she distributes her charity are well appreciated by the poor of this pretty Village who find her a comforter, friend and fellow labourer in all that is good. On Monday week she very kindly provided some 150 poor Boys with a good tea at the School Room of the Church. A number of Ladies of the parish were in attendance. Certainly it was one of the most lively evenings the little rising generation has experienced for many a day. All Sorts of Amusements were prepared, finishing about 9. The young rustics wended their way home, shouting to the pitch of their melodious voices, thanking the good Mrs. Freer for her many acts of kindness, and also for furnishing them with so hearty a repast.—H. OF H.

#### TO SHIRLEY BROOKS, Esq.

SIR,—Surveillance is now exercised over pocket-handkerchiefs in Paris. It is considered objectionable to use one of those adorned with the portrait of the first Emperor. At the representation of *Malbroug s'en va-t-en guerre*, Leonie, who plays My Lord Boule de Gomme, thought he would produce a comic effect by sneezing in a pocket-handkerchief bearing the equestrian figure of Napoleon I. One evening a country sous-prefet, struck with horror at recognizing the well known features applied to the nostrils of Leonie, communicated to the prefect the circumstance he had witnessed. The prefect addressed report on the subject to the Minister, setting forth the danger the State incurs by permitting treason in the Théâtre de l'Athénée, Rue Scribe. The Minister wrote to his colleague; the colleague summoned M. Camille Domet; notes, *provis verbonz*, &c., were exchanged. Leonie, unconscious that his handkerchief had become an affair of state, was informed that if he did not get another he would be arrested on the stage. But the outraged feelings of prefectorial and ministerial loyalty were soon appeased; Leonie bought another handkerchief, on which Croquet taming his lions is splendidly emblazoned. Yet who knows if even this may not be symbolical of sedition.—Yours, &c.,

HOOKEM BEAK.

#### TO DR. A. S. SILENT.

SIR,—As a musical amateur who has long desired to see established in England something equivalent to the French Opéra Comique and Les Bouffes Parisiens, I beg leave to offer you my warmest thanks for having noticed, with greater heartiness and more just appreciation than all the London press put together, the praiseworthy efforts of Mr. German Reed, in his recent production of comic opera at St. George's Hall. Indeed, I feel almost as indignant as poor Haydn did at the crowds of noodles that flocked to see a wretched little "Tom Thumb," rather than his great picture, when I observe more attention by far bestowed on any one of the ineane and trumpery pantomimes of the season than upon *The Contrabandista* of Arthur Sullivan. And yet this is a musical work, marvellously in advance of all attempts of the kind in this country, and worthy to stand by the side of those of Adolphe Adam, Ambroise Thomas, and Jacques Offenbach, hitherto, in their way, unapproachable. I say this of *The Contrabandista* in spite of a deep-rooted prejudice in favour of the composers of *Le Châlet*, *Le Caid*,

and *Le Mariage aux Lanternes*, of which I have often said to myself in words to be found in one of the songs of Offenbach's *Dragonette*:—

"Quel concert magique!  
Je me souviendrai  
De cette musique,  
Tant que je vivrai."

And now I find myself repeating these words in recollection of the two occasions on which I have listened to the piquant melodiousness and charming orchestration of *The Contrabandista*. I am off to a shilling seat in St. George's Hall for the third time, and although I shall even sit out Offenbach's *Bataclan* or *Ching-chow-hi*, don't put me down for *un fanatico*, &c.

London, Jan. 23, 1868.

EPICURO MUSICO.

[Mr. Sullivan has reason to thank Mr. Epicuro Musico for putting him in the same rank as M. Offenbach, the musical Pierrot of the Continent.—A. S. S.]

#### TO H. WEIST HILL, Esq.

SIR,—I think attention ought to be called to the wretched music played generally at our pantomimes this season. If a pantomime is a necessary evil of the time, surely we ought to have it mitigated and rendered in some way tolerable by good orchestras. To say nothing of the incidental pieces, the overtures give a fair opportunity for the band to play something decent; the composer has only to link together a few well-known tunes, with an attempt at artistic connection and propriety. But almost universally we have vulgar comic airs thrust upon us without even an effort to cover their associations with studied chords or intervals. Such tunes occur with the most wearisome and vexing iteration. The people in the stalls and boxes do not surely cultivate acquaintance with them, and the manager is bound to cater for us as well as for the occupants of the galleries.

Westbourne Grove.

H. F.

#### TO ABRAHAM SADOKE SILENT, M.D.

SIR,—Mr. Cole, after undertaking universal exhibitions, universal libraries, and universal catalogues, is now going into universal music. The great and glorious plan for the sake of which he has deluged South Kensington with circulars should have every publicity given to it, and here it is:—

#### "EVENING MUSICAL CHURCH SERVICES

AT HOLY TRINITY CHURCH, BROMPTON.

"Workmen with their wives and families and the Poor are especially invited to take part in these services."

W. J. IRONS, D.D., Chairman.

HENRY COLE, Esq., C.B., Vice-Chairman.

At each service, besides the usual choral singing, an Anthem will be sung by a special choir, also Psalms and the Evening Hymn, in the singing of which the congregation are especially requested to join."

Perhaps Psalms and Evening Hymns may not be thought very new features; anthems, too, have been heard before, and may be heard now, without either subscription or Mr. Cole. The novelty therefore consists, it is to be presumed, in the invitation to "workmen with their wives and families and the poor" to "come and take part" in the business. Well, I had rather not hear anthems by scratch choirs; but apart from that it is not quite certain that those who are invited will be allowed to come after all. The circular, indeed, announces that

"Few holders are earnestly requested to waive their rights on these occasions, so that all parts of the church may be free."

But whether they will waive them, or if they do, how they themselves are to satisfy their cravings for evening musical *sojances*, Mr. Cole alone knows. The plan, however, is still further developed:—

"Mr. Arthur Sullivan has kindly undertaken to direct the Music, and Mr. H. Lahee will preside at the organ, which will be accompanied, as at St. Paul's Cathedral, by drums, trombones, and trumpets."

There's a treat! Drums, crossbones—we beg pardon, trombones, trumpets, workmen, wives, families, and the poor, all at it together hammer and tongs. The pew holders ought to have been requested to waive one at least of their seven senses as well as their pews. That is not all though:—

"By permission of Colonel MacLeod rehearsals of the Psalms and Hymns will take place at the head-quarters of the 1st Middlesex Engineer Volunteers. College Street, Fulham Road, on Friday evenings the 24th and 31st January at eight o'clock, when all persons are invited to attend."

That explains the drums and trumpets, which are no doubt a concession to the military tastes of the volunteers. Probably advantage will



be taken of the practice meetings, to swear in all those who attend as special constables to guard the South Kensington Museum. However, be that as it may, some good result will certainly flow from the movement, if only this last notice is properly put before the public.

"Subscriptions in aid of the expenses will be received by Capt. Festing, R.E., Treasurer, South Kensington Museum, or any member of the Committee."

So far it is not bad, but unhappily, there is appended to the circular a list of subscriptions, from which it appears that support has been received from various quarters of the South Kensington connection, the enthusiasm for the undertaking being expressed by sums varying from 2s. to 10s., and in one glorious case (it is hardly necessary to say a lady's) going as high as a guinea. But there is something too frightful in one part of this list. It stands in this way:—

	£	s.	d.
R. G. Tame, Esq . . . . .	0	0	0
C. A. Thrust, Esq . . . . .	0	0	0
P. C. Payen, Esq . . . . .	0	0	0
R. A. Fitzthomas . . . . .	0	0	0

Oh! Mr. Cole, isn't it too bad to gibbet these poor fellows as having severally and collectively given £0 0s. 0d.? But if they don't like it, I suppose they will like the sound of drums, cross—trombones and trumpets, and if they don't like that, I suppose they can lump it, which is exactly what I mean to do.—Your obedient  
Jan. 25.

Comshawk.

To the Editor of the MUSICAL WORLD.

SIR,—We shall be obliged if you will allow us through the medium of your journal to expose an imposition on the musical profession. It appears that a person of good address has been calling at the houses of artists, and has obtained small sums of money from them under the pretence that he is authorized by us to take corrections for the *Musical Directory*, and receive subscriptions for copies of the book. The amounts are, of course, only trifling, but the serious annoyance is that the artists in question believing that they have done all that is necessary, do not communicate with us, and that consequently their names are omitted from the list, or wrongly entered. It may prevent future impositions if we state that no person is authorized by us to call on any one for corrections, etc., the Directory business being carried on at the office, or through the Post.—We are, Sir, your obedient servants,

RUDALL, ROSE, CARTE, & CO.,  
Publishers of the "Musical Directory,  
Annual, and Almanack."

Jan. 21.

To the Editor of the MUSICAL WORLD.

SIR,—In my letter inserted in your impression last week, an error occurred in printing Princess's Theatre instead of Prince's Theatre (now known as the St. James's Theatre), in which the German company, under the conductorship of Herr Adolph Ganz, performed (in the year 1840) Kreutzer's *Nachtlager in Grenada* (the Princess's Theatre was not then built). The following is a correct list of the operas given that year:—Weber's *Der Freyschütz* and *Euryanthe*; Beethoven's *Fidelio*; Spohr's *Faust* and *Jessonda*; Kreutzer's *Nachtlager in Grenada*; Marschner's *Templer*; Gluck's *Iphigenia in Tauris*; and Mozart's *Don Juan* and *Clemenza di Tito*. The next year (1841) the same company performed at Drury Lane Theatre, when the following operas were given:—Weber's *Der Freyschütz*, *Oberon*, and *Euryanthe*; Mozart's *Zauberflöte*, *Nozze di Figaro*, *Seraglio*, and *Titus*; Auber's *Muta di Portici*; Meyerbeer's *Robert le Diable*; Marschner's *Templer*; Spohr's *Jessonda*; and Kreutzer's *Nachtlager in Grenada*. And in 1842 the same company gave Weber's *Der Freyschütz*; Mozart's *Nozze di Figaro*, *Don Juan*, and *Zauberflöte*; Gluck's *Iphigenia in Tauris*; Spontini's *Vestalin*; Beethoven's *Fidelio*; Meyerbeer's *Robert le Diable* and *Les Huguenots*; and Bellini's *Norma*. Mr. Silent, I think, is in error in saying Herr Carl Formes first appeared in the same opera (*Das Nachtlager in Grenada*) at Drury Lane in 1849. It was Herr Pischek who played the part of the Huntsman in that opera, and Herr Formes made his *début* in Spohr's *Faust*. Your obedient servant,  
OBSERVER.

MR. HENRY REGALDI, the well-known teacher of singing, has entirely recovered from his long and severe illness and has resumed his professional duties. Mr. Regaldi has been eighteen years an associate and professor of singing at the Royal Academy of Music.

MR. ROBERT ADDISON'S funeral took place on Thursday. There was a large attendance of musical professors and amateurs.

AIX-LA-CHAPELLE.—Mendelssohn's *St. Paul* was performed at the second Subscription Concert.

KÖNIGSBERG.—Mdlle. Aglaja Orgeni has been singing for a month very successfully at the Theatre. The next operas to be produced are *Feramosa*, by Herr Anton Rubinstein; *L'Africaine*, by Meyerbeer; and *Beatrice und Benedict*, by Berlioz.—The Musical Academy has given some highly successful grand concerts. At one of them, J. S. Bach's "Trauer Ode" was performed for the first time in this town.—The new Vocal Union has given three of its series of concerts, and produced several novelties, one of which was Herr Max Bruch's "Schön Ellen." The Brothers Müller and Herr Auer have given four concerts, which were exceedingly well attended.

#### MUSIC RECEIVED FOR REVIEW.

DUFF & STEWART.—"The Bay of Biscay," for the pianoforte, by R. F. Harvey; "Scotland," grand fantasia, by W. F. Taylor; "The Angels' Whisper," for the pianoforte, by E. L. Hime; "The Good-bye at the Door," for the pianoforte, by W. Kuhe; "Spring Dew," melody for the pianoforte, by Lindsay Sloper; "Ye Happy Birds," for the pianoforte, by J. Benedict.  
NOVELLO, EWER, & Co.—"Tis Night, the Weary World is Still," madrigal, by James Lea Summers.

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**MR. VERNON RIGBY** will sing **BLUMENTHAL'S** "MESSAGE," and **BENEDICT'S** "NULLA DA TE BEL ANGELO," at Edinburgh, January 29th; Glasgow, 30th; Bath, February 4th; and Torquay, 6th.

**MR. RALPH PERCY** requests that all communications respecting engagements at Concerts be addressed to him at his residence, 13, Cary Villas, Hammersmith, W.

**MR. FRANK ELMORE** will sing "THOU ART SO NEAR," at The Horns, Kennington, February 4th; Westbourne Hall, 6th; and Gravesend, 10th.

**MR. EMILE BERGER** will play his admired Transcription of **BALFE'S** popular song, "SI TU SAYAIS" ("Didst Thou but Know"), at the City Hall, Glasgow, and at his various engagements in Scotland.

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**SIGNOR CATALANI** will play **EISOLD'S** "WINGED STEPS," Mazurka de Salon, at his *Matinée Musicale*, on Wednesday next.

**THE WISHING CAP.**—**MDLLE. LIEBHART** will sing **MR. WRIGHTON'S** lovely and easy ballad at the Queen's Concert Rooms, Hanover Square, January 27th.

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## MR. SANTLEY'S NEW SONG,

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THE WORDS BY **JOHN LATEY, ESQ.**

THE MUSIC BY

## HENRY SMART.

"In our last number, in giving some account of the Popular Concert of the preceding Monday, we mentioned a song, sung by Mr. Santley, as having been one of the principal features of the concert. Since then it has been given to the public (published by Messrs. Davison & Co.), under the following title:—'Wake, Mary, Wake! Song for a Baritone Voice. The Poetry by John Lathey; the Music by Henry Smart.' It is now before us; and the impression made by its performance on the above occasion induces us to include it in our notices of 'Musical Publications.' It is a little lyrical poem, so full of the soul of passion that we conceive we shall embellish our columns by transcribing it:—

"Wake, Mary, wake! it is the hour  
You loved in former days so well;  
And still as sweetly blooms each flower,  
As blithely through your own loved dell  
The wild birds pour their joyous strain:  
Shall they and I but sing in vain?

Wake, Mary, wake!

"Haste, loved one, haste! for ah! too soon  
These rapturous moments fleet away;  
Like flowers which ere the burning noon  
Have withered into dull decay.  
Life hath but few such joys as this:  
Oh, haste, and seize the fleeting bliss!

Wake, Mary, wake!

"I've culled for thee each lovely flower,  
I've wreathed a chaplet for thy brow,  
I've decked with morn's first fruits thy bower  
But Mary! Mary! where art thou?  
Each beauteous object chides thy stay—  
Oh, why dost thou so long delay?

Wake, Mary, wake!

"She comes! Flowers, blush your loveliest hues!

Warble each bird a daintier trill!  
A tenderer flush the sky suffuse!  
She comes! O beating heart, be still!  
A moment, and I'm by her side—  
My love! my life! my promised bride!  
Mine, Mary, mine!

Fortunately these verses came into the hands of one of our greatest musicians, to whose judgment and genius they have suggested a musical treatment very different from what would have occurred to most English composers of the day. They might have adopted the obvious and familiar form of a ballad, and might thus have produced something pleasing and popular enough. But Mr. Smart perceived that the verses were in a higher tone of poetry and feeling; and his music, accordingly, demands from the performer a rare amount of vocal power. Such a performer, or rather performers, for Santley was accompanied by Benedict, were found on this occasion. As in the case of Beethoven's famous 'Adelaide,' the instrumental accompaniment entered into the essence of the music, and contributed to the expression and effect of the whole. Thus performed, the effect of the song was immense. The applause was rapturous; and we observed that the most eminent musicians and critics were the most vehement in their demonstrations of pleasure."—*Illustrated London News*.

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